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ABSTRACT

In providing a rationale for the use of "Grendel" in high school English classes, this paper presents explanatory material demonstrating its appropriateness, beginning with a discussion of "Grendel" as part of a course in major or contemporary works of literature. The second section of the paper illustrates the use of the novel in connection with study of the Anglo-Saxon epic "Beowulf." Objections to the novel are considered in the third section of the paper, while the fourth section contains reviews of the novel. Biographical information concerning the author, John Gardner, is provided in the fifth section of the paper, and the sixth section discusses the rights of parents concerning the school's curriculum. Finally, the seventh section of the paper is a bibliography for additional reading. (DF)

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A Rationale for Use of Grendel in the High School

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The increasing use of Grendel in high school English classes across the nation demonstrates that teachers find substantial values in the novel.

It may be used in a variety of ways that are appropriate to high school instruction in English. Some schools use Grendel in connection with Beowulf, and show how a contemporary writer may shed light on the Anglo-Saxon ancestors of the English-speaking world. Other schools or teachers have chosen to use Grendel as part of a group of serious works of literature, either contemporary or selected from the rich heritage of world literature.

Many teachers who are currently using the book have assisted in developing this rationale. Their assistance is gratefully noted.

Included here are several kinds of explanatory material demonstrating the appropriateness of Grendel for high school instruction.

I. On the use of Grendel as part of a course in major works of literature or contemporary works of literature: a philosophical analysis.

II. An illustration by one English teacher of the use of the novel in connection with the Anglo-Saxon epic Beowulf.

III. A consideration of objections to the novel.

IV. Reviews of the novel.

V. Biographical data concerning the author.

VI. The rights of parents concerning the school curriculum.

VII. A bibliography for additional reading.

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I. On the Use of Grendel as Part of a Course in Major Works of Literature or Contemporary Works of Literature: A Philosophical Analysis.

Mrs. Lee McCarthy of Wasco, California has organized a senior English class based on the following list of books: Siddhartha, Lord Jim, Heart of Darkness, King Lear, The Scarlet Letter, As I Lay Dying, and To Kill a Mockingbird.

An analysis of Grendel indicates why it may properly be included with the books cited above.

In an interview concerning his writing in 1973, John Gardner said of Grendel that: "In Grendel I wanted to go through the main ideas of Western civilization--which seemed to me to be about twelve--and go through them in the voice of the monster, with the story already taken care of, the various philosophical attitudes (though with Sartre in particular) and see what I could do--that's what I meant to do." (Fiction Internationale)

Craig Stromme in an article in Critique has demonstrated indeed that in each of the twelve chapters of Grendel, one of the major philosphical ideas of the Western world is embodied. The term philosphical is used rather broadly to include both theological and philosophical ideas.

The following summary is quite brief; readers may wish to read Stromme's article for themselves to discover a full development of the ideas summarized here.

In Chapter One, Grendel suggests that he is trapped in an endless cycle of repetition, an old idea, the notion that all that has happened before will happen again. In Chapter Two, Grendel adopts an attitude of solipsism, which suggests that there is nothing outside the perceiving self. In Chapter Three, this solipsism is challenged by a poet, called the Shaper in the novel. The Shaper illustrates the view, as enunciated by Gardner in the interview referred to previously, that Shelley's ideas about poetry were correct. Shelley asserted that it is the poets who are the real legislators of the world. The visions and dreams of the poets influence the world much more than the statutes of the legislators.

Stromme asserts that the visons of Shaper "transform the grubby little village into a growing city-state," and cause Grendel to abandon his solipsism.

Chapter Four develops the Old Testament idea that God created the world and all was good, but evil and sin came into the world to corrupt it. However, as the Old Testament asserts, those who follow the good will prosper, those who follow the evil will perish. Grendel is so persuaded by this notion that he rushes into the village and asks for forgiveness, only to be met with swords by the villagers.

In Chapter Five, Grendel meets a dragon who teaches him a nihilistic and materialistic philosophy, that the best goal for life is to accumulate a pile of gold. In Chapter Six, Grendel moves on to a more complex understanding of reality. He becomes a follower of existentialist thought, the belief "that people exist as things long before they create themselves as entities capable of acting coherently," as Gromme points out.

In Chapter Seven, Grendel meets Wealthow who stands for New Testament and Christian ideas. Her faith is so deep that she brings peace and order to the village, and protects it from Grendel. This is a key chapter in its demonstration of the power of goodness.

In Chapter Eight, Machiavellian ideas are discussed; Machiavelli believed that an orderly state is so important that the prince or ruler may lie or use violence to protect the order of the state and prevent disorder. The village that Grendel has harassed has now become a nation-state, and has as its chief purpose the maintenance of its power. Thus Wealthow's love and peacefulness is weakened by the powerseeking evil of the nation-state.

In Chapter Nine, modern church life is satirized, with characters who represent various aspects of the church of today--believers on the one hand, hypocrites on the other.

In Chapter Ten, Nietzschean ideas are explored--a world empty of belief in God. In Chapter Eleven, Grendel returns to the form of existentialism developed by Sartre, one that emphasizes human freedom to develop a world in the terms of each individual. In Chapter Twelve, the hero Beowulf defeats Grendel. Before killing him he smashes his head against a wall and tells him to write a poem about that experience. From that experience of reality, Grendel writes a poem, then wanders off to bleed to death.

This skeletal summary of the novel demonstrates Gardner's effort to embody in the life of Grendel a number of the major ideas of the Western world. Moreover, the book is essentially positive in its picture of Wealthow, and in Grendel's attitude toward his approaching death. Grendel began with a belief in the meaninglessness of reality; he died with a belief in the goodness and promise of reality. Beowulf said to Grendel: "Though you murder the world, turn plains into stone, transmogrify life into I and it; strong searching roots crack your cave and rain will cleanse it; the world will burn green. . . ."

The book is quite traditional in its attitudes toward the problem of good and evil. The opportunity for a class to go through this novel under the guidance of an interested teacher should be welcomed by all persons who wish to

encourage the intellectual and moral level of the American school system.

II. Using Grendel in Conjunction with the Epic Beowulf

Mrs. Marilyn Starr Emordeno, English teacher at the Sun Prairie Senior High School, Sun Prairie, Wisconsin, has prepared the following rationale along with a variety of teaching materials for use in teaching Grendel in conjunction with the Anglo-Saxon epic Beowulf. Mrs. Emordeno has shown how the cultural tradition embodied in Beowulf may find contemporary expression in the novel Grendel. Her rationale is as follows:

Grendel is a fairly complex and provocative modern novel, but it is worth consideration for use with advanced high school seniors because of its literary style, historical setting and philosophical content.

The teaching objectives to be considered are:

1. to add a new dimension to the understanding of the epic Beowulf and the Anglo-Saxon times.

2. to continue the student's understanding of the purpose of epic poetry and the epic hero in contrast to the modern anti-hero.

3. to consider the importance of warriors and women in Anglo-Saxon society.

4. to increase awareness of literary technique and style through the use of first person viewpoint, specifically stream of consciousness, poetic diction, flashback, fantasy, symbol, sophistry, and vignette.

5. to further understanding of the author's tone to create black humor, irony, anger, and disillusion.

6. to introduce the modern theme of alienation.

7. to increase the student's ability to draw inferences.

8. to explore Gardner's interpretation of the power of poetry as a humanizing force in the moral development of man.

9. to understand Gardner's view of the human condition--the penchant for evil and the possibility for survival through the power of good.

Achievement of these objectives can be facilitated by an understanding of Gardner's unique viewpoint and style.

He begins the story in imitation of epic structure, in medias res, the twelfth year of Grendel's war against the Anglo-Saxon king Hrothgar. He continues through flashback to present his version of the Anglo-Saxon epic Beowulf through the eyes of the monster Grendel, that traditional personification of all that is evil lurking in the human consciousness. But in Gardner's interpretation, the reader faces a problem of identification. Gardner seems to say that we can understand the evil monster more readily than we can understand and identify with the god-like epic hero, Beowulf. We feel much as Richard Wilbur does when in his modern poem "Beowulf," he states that the hero's "head lay harder sealed than any stone",[1] But Grendel, unlike Beowulf, does indeed reveal every thought, adding to the reader's understanding of the epic hero in contrast to the modern anti-hero.

Gardner, an eminent twentieth-century American scholar and teacher, also deepens the reader's understanding of Anglo-Saxon society and language. He weaves translations of Beowulf and other Anglo-Saxon writings into his own modern view of the universal struggle between good and evil within the strangely poetic, alienated mind of Grendel, "a child grown monstrous."[2]

As Grendel struggles through his solipsistic monster youth, he is drawn to the scop and is humanized by the scop's poetry and idealized vision of man as sung in the epic poems. The scop, as the word implies, reshapes the world for man and also for Grendel, the listener at the cracks of the enclosed Anglo-Saxon world. But through Grendel's experience of observed evil, he is torn with confusion. He shouts Anglo-Saxon "four-letter words" to express his anger at that most dangerous creature, man. This occasional use of obscenity should not pose a problem for the older teen or adult reader. The use should be recognized as appropriate in context. As Grendel states, they are "words I've picked up from men in their rages. I wasn't even sure what they meant. . . ." "We the accursed didn't even have words for swearing in."[3]

Grendel wants to believe the scop's vision, although he, "Grendel was the dark side, the terrible race God cursed."[4] With tears streaming, unable to communicate in the language of man, he begs for acceptance, for mercy, pity, peace;

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[1]Richard Wilbur, "Beowulf," in England in Literature (Glenview, Ill., Scott, Foresman and Co., 1982), p. 35, line 24.

[2]Ibid., lines 13-14.

[3]John Gardner, Grendel (New York: Ballantine Books, 1972), p. 44.

[4]Ibid., p. 43.

"ridiculous hairy creature torn apart by poetry."[5] He is rejected, attacked, and so he seeks the wisdom of the dragon, the shadow walker, that embodiment of evil that man through ignorance and fear identifies with Grendel. Grendel in turn rejects humanity and the vision of the scop. He becomes the vision of the dragon and begins in earnest his bloody war against Hrothgar.

Through the mind of Grendel, the book explores the universal character of man-his fears, his cruelty, his desire for power and immortality, and his momentary defeats because of that edge of the primitive brute within him. Gardner makes the reader identify with Grendel, our brutish brother under the skin. He implies that if we refuse to understand the power of good over evil and like Grendel reject, out of disillusion with mankind, the power of myth and the ideal vision of the poet, then we too may end in defeat. As the monster says in the last line of the story after his defeat by the hero Beowulf, "Grendel's had an accident, and so may you all."[6]

In teaching Grendel, along with Beowulf and other related literary works, Mrs. Emordeno uses the classic methods of the English teacher by calling to the attention of the student important portions of the vocabulary in the books the students are reading. Notice the list of words beneath that Mrs. Emordeno expects her students to be able to define.

Beowulf	Grendel
1. assuage	1. cavernous
2. atrocity	2. grotesque
3. carouse	3. brume
4. damascene	4. sychophantish smile
5. enmity	5. illusion
6. essay	6. sine qua non
7. fledgling	7. animate
8. guy	8. immanence
9. insidious	9. monistic
10. intrepid	10. infinitude--finite
11. lament	11. apocalypse
12. lineage	12. nihilism
13. perpetrate	13. ominous
14. ravenous	14. nihil ox nihile
15. redoubtable	15. fuliginous
16. renown	16. dognation
17. retinue	17. enmity
18. sage	18. credulity
19. sinew	19. decimated
20. transient	20. inexorable
21. transitory	21. transmogrify

[5] Ibid., p. 43.

[6] Ibid., p. 152.

III. Objections to the Novel

At this writing only one public record exists of objections to Grendel prior to 1985. There was an objection in Rockland County, Maryland, in the 1977-78 school year. A committee of 22 persons reviewed the book and voted to retain it in use. The charges against the book were that it contained obscenities, unsuitable descriptions of the human anatomy, that it taught negativism and "secular humanism." The school board voted by five to one to retain the book in use, at the 11th and 12th grade levels. (Newsletter for Intellectual Freedom, 1978).

The charge that the book contains obscenities is a diversion from its solid moral and intellectual content. No court in the United States has so far found that any book taught in the public schools is obscene, to the best of the current knowledge of this writer.

The conservative Berger court has emphasized several times in its various decisions about obscenity that a work must be taken as a whole before it can be declared obscene. The Supreme Court decision entitled Miller vs. California (1973) used the phrase "taken as a whole" twice in a discussion of the tests of obscenity. The court said, among other things, that a work must be "taken as a whole" in the effort to decide whether it "lacks serious, literary, artistic, political, or scientific value."

At the most, there may be five or six passages in the novel Grendel that some persons have cited as objectionable when taken out of context. Those passages taken in context "seem appropriate to the nature of the work as a whole. These passages describe the observations, reactions, and fantasies of a creature who is, despite his intelligence, subhuman and uncivilized. He is a beast and his behavior is bestial. At the same time, when one places the passage concerning his imagined act of violence against Queen Wealthow within the context of Chapter Seven and within the context of the book, one finds this bestial creature cannot bring himself to destroy the good and beautiful queen even though many opportunities to do so present themselves. Thus the work as a whole celebrates goodness and beauty--which Gardner equates with holiness--and makes clear that such qualities can negate evil." (From a Wisconsin High School Review Committee's report concerning the advisability of using Grendel in the school curriculum.)

In a world where a supposedly civilized nation, Germany, put several million persons to death because they were Jews, where hundreds of thousands of persons are in concentration camps in Russia, where torture is commonplace in various Latin American countries, where serial murders have become a commonplace in American newspapers, it would seem quite appropriate to use a novel that deals with evil in an English class for juniors and

seniors in high school. Writers write about issues of importance to human beings. To attempt to make sense out of the evil in our world is an appropriate and worthy enterprise for the contemporary writer. To show evil in convincing and concrete detail, and then to show in convincing detail that goodness can overcome evil is an important message for teen-agers today.

If the work of art is to be believable, the artist must be realistic. The beast Grendel is a concrete and powerful metaphor for evil in the various ways that evil appears in our world. The novelist has been quite specific in his presentation of evil, but he has strongly suggested an essentially Judeo Christian attitude in his assertion that goodness has the power to overcome evil.

As an afterword concerning the alleged obscenities, it is interesting to note the vocabulary list that Mrs. Emordeno has assigned to her students. It is most unlikely, unfortunately, that any junior or senior in high school has to have the alleged obscenities explained. But Mrs. Emordeno's list of words serves to point out that one can concentrate on the relatively few "bad words" or one can note the interesting and enlightening vocabulary that appears in the novel. To understand the words in Mrs. Emordeno's list would in all probability significantly extend the education of juniors or seniors in high school.

IV. Reviews

A. A review of Grendel by John Gardner, Ballentine Books, 1971. Reviewed by Carl Ladensack, Scarsdale High School, Scarsdale, New York, from the February, 1979 English Journal.

John Gardner's Grendel has more to capture modern youth's interest than does the epic that inspired it. Identifying with the pathetic monster that seeks acceptance, love and beauty is much easier than identifying with the boastful Beowulf. Grendel's search for meaning in life parallels the experience of modern man in ways that are startling, amusing, and enlightening.

Grendel's entry at the age of twelve into the world of man through "the sunken door" suggests simultaneously the birth and adolescence of each of us; his insecurity recalls our own youthful problems following what C. G. Jung calls "psychic birth." He seeks existential knowledge from his mother, but finds her agony and shaking incomprehensible and unsatisfactory. The shadowy forms that he surmises are relatives lurk in the background and offer him no clues to the meaning of life. Therefore, he departs from home and begins the quest that will lead him to despair.

In the realm of light he is attracted to man and his activities but finds himself repulsed. Unable to speak man's language even though he understands it, he cannot explain his desires. In response to his overture of friendship, men turn on him and abuse him, thus establishing the conflict that will lead to death and destruction for men and the monster.

Each time that Grendel thinks he has found a meaning for life, a reason for his existence, he eventually suffers disillusionment. When he first hears the song of the blind harper, he is enthralled at the way "the man had changed the world, had torn up the past by its thick, gnarled roots and had transmuted it." He flees, "a ridiculous hairy creature torn apart by poetry." The old Fire Dragon, however, deprecates poetry along with other human endeavors and beliefs, and poor Grendel finds, despite his unwillingness to accept the Dragon's words, a confirmation of the words in his own experience. Blessed (or cursed) with the knowledge of the past and future, the Dragon proclaims the absurdity of human activity and the falseness of man's logic and philosophy. Despite these discouraging words, Grendel presses on seeking comradeship, beauty, love, but meeting only rejection.

Detailing more of the unhappy adventures is unnecessary; the tale is one of agony. Yet it has a strange power of speaking to contemporary young people, whose quest often parallels Grendel's. The book makes a good companion study for many novels, such as Catcher in the Rye, another tale of an idealistic search for something of value. Gardner's style has a resonance, a reverberating quality, that contrasts beautifully with Salinger's colloquial style in Catcher in the Rye. Grendel can easily fit into many courses: studies of the persistence of myth, quest themes, heroes and anti-heroes, art and philosophy. In essence, it is a novel for all seasons.

B. Other reviews:

The several reviews of Grendel in Book Review Digest (1971) are complimentary. Various excerpts illustrate their complimentary nature:

"Gardner has captured the essence of the world of Beowulf." (Library Journal)

"Very funny, original, and deft, altogether lovable, poignant, rich with thought and feeling." (New York Times)

"The world, Mr. Gardner seems to be suggesting, in his violent, inspiring, awesome, terrifying narrative, has to defeat its Grendels, yet somehow, he hints, both ecologically and in deeper ways, 'that the world is a poorer place when men and their monsters cannot coexist...' Though I could wish it a still better fate, I foresee that Grendel

may well become one of those classics that every preppie should read." (Christian Science Monitor)

"A marvelous novel; absolutely marvelous: witty, intelligent, delightful, so totally a work of the imagination that it creates its own world while touching upon our memories of myth and verse." (Newsweek)

"The work is a prose poem of extraordinary beauty, complexity, and virtuosity, and it unsettles the mind on nearly every page...It is impossible to do more than hint at the richness of this short work or the splendor of its language." (Saturday Review)

"Of the novel...I have no doubt....It is wholly a blessing." (New York Times Review of Books)

V. The Author, John Gardner (B. 1933, D. 1983)

A. Biographical Information

Received Ph.D. in classical and medieval literature at State University of Iowa, 1958. Began his teaching career at California State University - Chico, then moved to Southern Illinois University, Carbondale, for ten years. At time of death he was "distinguished visiting professor" at the University of Detroit.

B. Literary Works

Initial writings were translations of Old and Middle English texts. Major novels include: Grendel (1971); The Sunlight Dialogues (1972); Jason and Medea (1973); and October Light (1976). Books written for children include: Dragon, Dragon, and Other Tales (1975) and Gudgekin and the Thistle Girl and Other Tales (1976). Non-fiction: On Moral Fiction (1976).

C. Awards and Honors

Woodrow Wilson Fellowship, 1955-56; Danforth Fellowship, 1970-73; Guggenheim Fellowship, 1973-74; National Education Association Award, 1972; Grendel named one of 1971's best fiction books by Time and Newsweek; October Light named one of the ten best books of 1976 by Time and the New York Times; National Book Critic's Circle award for fiction, 1976 for October Light.

D. Critical Reputation

The following comments about John Gardner's critical reputation seem to indicate that he is a moralist and a conservative with respect to traditional values.

" a conservator of traditional values and forms, a voice of affirmation in a literary world resonant with despair and alienation."

" what has remained constant in Gardner's literary works is his goal as a shaper of conduct. 'I agree with Tolstoy,' he writes in On Moral Fiction, 'that the highest purpose of art is to make people good by choice.'"

"Critics have discovered beneath Gardner's remarkable variety of experiments in form a basically conservative writer, a man dedicated to the 'eternal verities'. . . ."

"Gardner has repeatedly been identified as a major writer with multiple talents: verbal eloquence, imaginative invention, extraordinary powers of execution, a humane intelligence, and a well-stacked mind. 'He takes a place beside such figures as Cheever and Updike,' said one critic, 'as one of the presiding portrayers of life in late 20th century America.'" (Current Biography, 1978)

"With Grendel he has firmly established himself as an artist of rare imagination and power." (Saturday Review)

"Gardner is good: the man thinks. . . ." (New York Times book review)

E. The Author's Principal Themes

The following comments define John Gardner's principal themes in his major works.

"The medieval poet's assertion of man's imperfect nature is the clear precursor of medievalist Gardner's fiction patterns. All of his stories concern themselves with initiatory journeys towards knowledge." (Sewanee Review)

"His strategy frequently sets conflicting metaphysics whirling, then records the patterns thrown out by their lines of force." (Time)

"Gardner sometimes remains neutral in presenting those (metaphysical) conflicts; more often he sides with traditional literary values such as truth, love, faith, innocence, beauty, repudiating both a nihilistic world and the angst-ridden society that view produces." (Current Biography)

In his book, On Moral Fiction, Gardner affirms the artist as a moral agent. Art, he declares, is good, "only when it has a clear, positive, moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible, which can incite human beings toward virtue."

It is clear that John Gardner has a reputation both as a significant figure in modern literature and as a person of purpose and morality.

VI. On the rights of parents concerning the school curriculum.

One midwestern review committee wrote as follows concerning the problem of parents who object to a given item in the school curriculum:

The School recognizes that any one parent may wish to instill a particular point of view in his children. At the same time it is the responsiblity of the public schools in a pluralistic society such as ours to serve as a marketplace of ideas and views, some of which may be unpopular with any single group or person in that society. The responsibility of a public school teacher in our community--or any community--where students come from a wide variety of ethnic, cultural, and religious backgrounds, is to make students aware of differing views of life and alternate values and of how these are influenced by the time in which a person lives. The public school teacher who would seek to repress any ideas different from his own or those of a particular group--and who would advocate censoring books to achieve this goal--would be doing exactly what has been done in so many societies that have run amok throughout history, the most obvious examples being those of Nazi Germany and the USSR.

The committee recommends that alternate assignments be provided for those (1) who request such in writing to the principal, listing reasons for the request, and (2) whose reasons seem justifiable.

Although the committee's recommendation is to permit an alternative assignment under special circumstances, it was given with some reluctance. Materials are approved through a process that involves professional experts and ultimately the Board of Education. The process and the people can be fallible--but there is an implicit protection in any democratic process, the right to appeal. (As well as the elective process itself.) The reason for the process is to guarantee an informed, considered judgment in making choices. The committee questioned whether this is true of any given individual's opinion.

In addition, when an alternative assignment is required, there is additional work for the teacher and the curriculum process is thwarted in that the specific good derived from the intentionally selected materials is lost. Interaction with classmates is also lost.

Were the school to receive numerous requests for alternate assignments in a course this recommendation might require review.

The public may review curriculum materials. They may also become involved in the selection process by talking with educators and attending meetings. Parents, in most instances, are not experts on materials considered for selection. For this reason their lack of expertise may detract from their ability to properly review materials. Time and interest may also be limited factors. If the school had to be alert to possible "objectionable materials" and had to inform parents of these in advance of their children's registering for such courses, it would be saddled with the responsibility of deciding which materials might be offensive--and to whom. As this is virtually impossible, the school must make an investment of faith in the process and the people who made the curriculum selections.

The school has both the right to, and the responsibility for, selecting materials that best provide for all students. Professionals are trained to do this. The process is such that teachers, department heads, building administrators, district administrators, and the Board are involved. Their charge is clearly defined and must be carried out with the assurance that professional judgments, if not unilaterally unquestioned, will be respected and considered.

A further discussion of this issue may be seen in the book, The Student's Right to Know, as well as in several other books listed beneath. Grendel, as is true of most worthwhile books, has generated a substantial group of articles by literary critics, English teachers, and others who are interested in American literature. The list beneath is a portion only of the literature concerning Grendel.

1. Adams, Phoebe, "Grendel," Atlantic Monthly, 228 (October, 1971), p. 135.

2. Bateson, F. W., "Grendel and Beowulf Were Two Pretty Boys," New York Review of Books, 17, (December 30, 1971, p. 16.

3. Ditsky, John, "The Man On the Quaker Oats Box: Characteristics of Recent Experimental Fiction," Georgia Review, 26:3 (Fall, 1972), pp. 297-313.

4. Ensworth, Pat, and Joe David Bellamy, "John Gardner: An Interview," Fiction Internationale, No. 2/3, (1974), pp. 33-49.

5. "Grendel," Booklist, 68 (December, 1971), p. 353.

6. "Grendel's Beast," Times Literary Supplement, 14 (July, 1972), p. 793.

7. Ladensack, Carl, "Grendel," English Journal, 68 (February, 1979), p. 42.

8. Malm, Harry, "Grendel," Library Journal, 97 (March 15, 1972), p. 1180.

9. Marsh, Pamela, "Grendel," Christian Science Monitor, 64 (November 26, 1971), p. B3.

10. Maslen, Elizabeth, "The Monster As A Critic," Encounter, 40 (March, 1973), p. 77.

11. Murr, Judy Smith, "John Gardner's Order and Disorder: Grendel and the Sunlight Dialogues," Critique, 18.2 (1976), pp. 97-108.

12. Ruud, Jay, "Gardner's Grendel and Beowulf: Humanizing the Monster," Thoth, 14:2+3 (Spring/Fall, 1974), pp. 3-17.

13. Strehle, Susan, "John Gardner's Novels: Affirmation and the Alien," Critique, 18:2 (1976), pp. 86-96.

14. Stromme, Craig J., The Twelve Chapters of Grendel," Critique, 10:1 (1978), pp. 83-92.

15. Tanner, Tony, "The Agent of Love and Ruin," Saturday Review: The Arts, 1:1 (January, 1973), pp. 78-80.

16. Whitmore, Priscilla, "Grendel," Library Journal, 96 (September 1, 1971), p. 2670.